



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



THE ETERNAL MOMENT
By Albin Polasek

The Polasek Exhibition

By AGNES GERTRUDE RICHARDS

ALBIN POLASEK, made all but famous by the discussion of his great work, "The Sower," has been kept in the public eye by a most interesting exhibition of sculpture in the new galleries of the Art Institute. This show afforded a more complete idea of the man's amazing ability with its range from grave to gay, and from large gallery pieces, like "The Sower," to ex-

quisite, small things suitable for a more intimate environment. A number of busts of prominent men bespoke his skill in portraiture and lent human interest to the collection. Of these none could be expected to command attention so persistently as that of the late J. Pierpont Morgan. With the face of a conqueror, ironical but not unkind, he seemed to be smiling subtly beneath the iron mask

of power, as though a brave soul, unafraid of this world or the next, animated his being and enabled him to direct destiny. Although made from a death mask and photographs, this bust seemed, nevertheless, alive with the spirit and the character of the man who once was. Such is the power of genius.

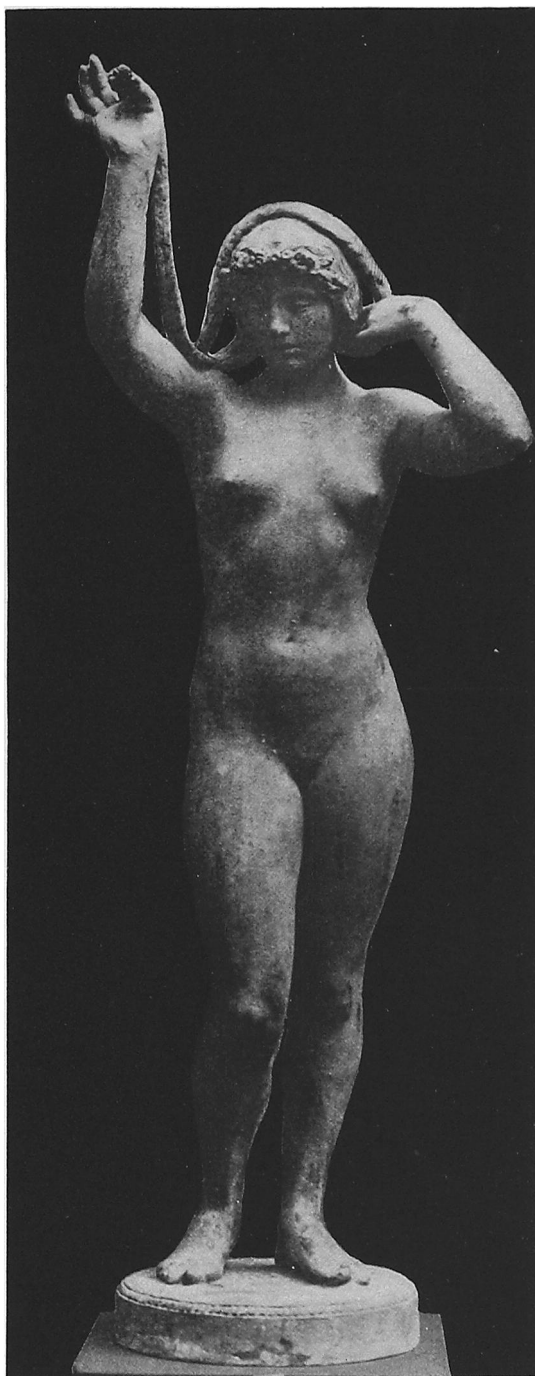
Fancy dwelt upon the solemn scene when, in the hushed chamber of death, a man of delicate body, brilliantly creative mind and firm, fine, sensitive hands, stood to watch the uncovering of the still face of this dead monarch of the institutions which control our world today, realizing that Time was the only force and alive to his responsibility of preserving for all time a true likeness of this man, not only in his outer aspect but in its inner significance as well.

How different is Polasek's bust of the late William M. Chase, so typically the artist, the head so worthy of the sense of beauty which there resided, the profile as classically harmonious and noble as art itself and only the brow suggesting sternness, the sternness of a sincere man who would not countenance any debasement of the art which he held sacred.

His bust of Charles McKim, perhaps the greatest of American architects, one who has at least set a standard which it will be hard to surpass, was also a fine bit of character modelling. The sculptor was obliged to make three studies of this interesting head before he succeeded in producing a thing satisfactory to himself in the present work. The beautiful dome-like forehead of this temple of thought and the general symmetry and grace of head and features bespeak the man of an aesthetic and constructive mind which has been faithfully interpreted by the sculptor.

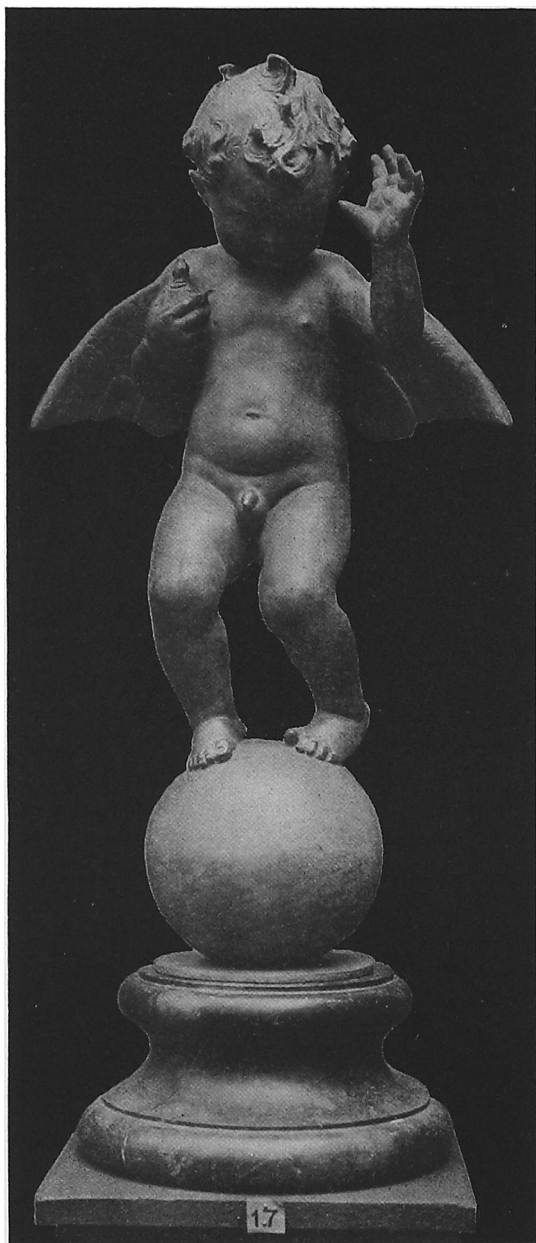
One of the most remarkable effects ever achieved in a sculptured face is to be observed in Mr. Polasek's bust of F. D. Millard, whose keen, deep-set eyes seem actually to twinkle with a sense of humor, so fine is the handling of the subtle and intricate play of muscles about the sockets where deep indentations in the eyeballs indicate the circles of the cornea and iris.

A bust of Theodore N. Early, vice-president of the Pennsylvania lines, shows us a



MAIDEN FROM THE ROMAN CAMPAGNA
By Albin Polasek

head and face of the highest type of practical man. The head is noble and dignified with a generous height and breadth of forehead, the face, grave and pensive, almost sad, yet



BUTTERFLY
By Albin Polasek

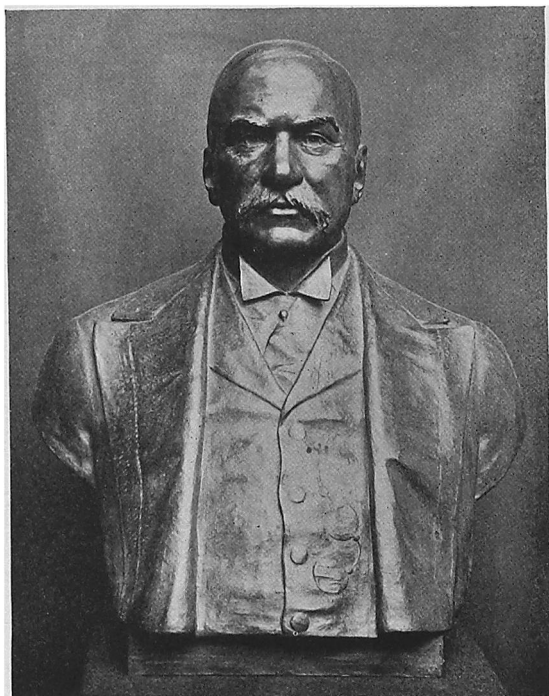
powerful in its quiet thoughtfulness, suggesting the man of unerring judgment, one who, while feeling deeply, is ever actuated by reason.

From these serious portraits one turns to the sculptor's lighter labors to find joy in their grace and spontaneity, and poetic fancy.

What could be more charming than his roguish Cupid with butterfly wings spinning a sphere on which he stands, with playful baby feet. Well might this piece be called "Love's Toy" for the sportive Eros may be engaged in his time-old task of making the world go round, and that just for the enjoyment of the thing, mischievous love of diversion actuating him more than any serious consideration.

Another fanciful conceit is "The Musician of the Sea," a Tryton or Neptune-like fountain figure strumming with web-fingered hands a harp whose strings are little stream of water. His bearded lips are pursed as though to omit a hoarse and mighty bass typical of the roar of the deep while his harp, with its shining strings, suggests the silvery rippling of the wavelets.

Other beautiful small works are the "Maiden From the Roman Campagna" and "The Eternal Moment." The first-named presents a type of figure not often chosen by the sculptor, a strong young woman with long torso, high deep chest, square shoulders, small breasts and hips and strong short, slight-



BUST OF J. PIERPONT MORGAN
By Albin Polasek

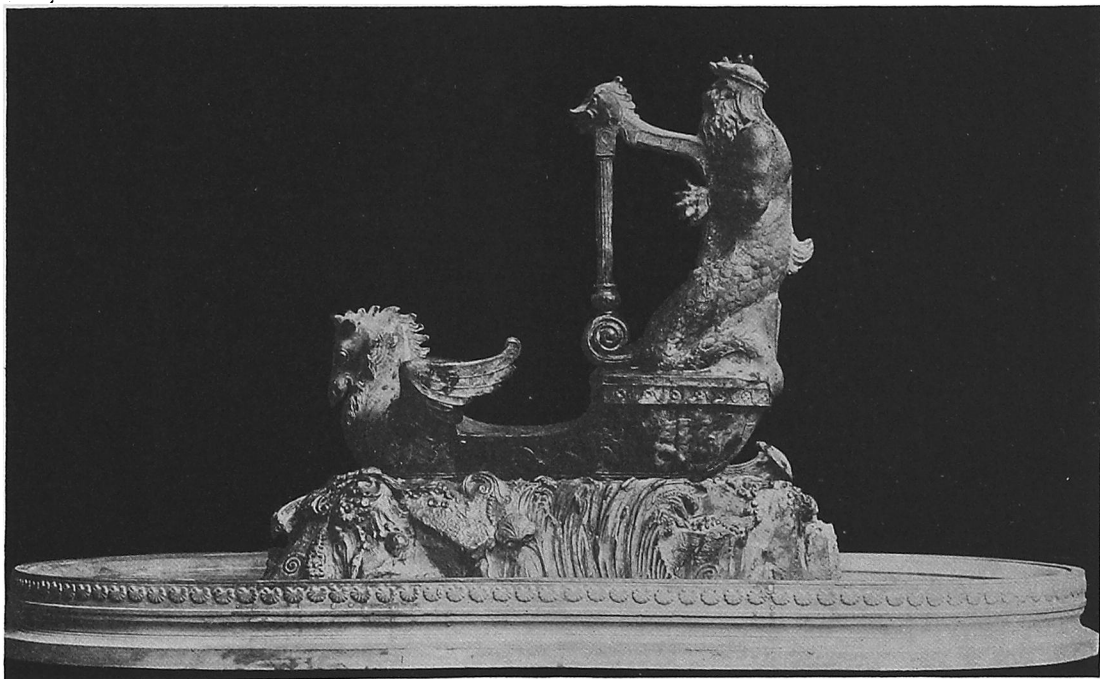
ly heavy limbs. It is a type much more common to the sex than the long-limbed classic figure of antiquity, and in the skillful hands of this sculptor all its beauty of strength and vigor become apparent.

"The Eternal Moment" contrasts the strength of man and the grace of woman in an exquisite group, symbolic of the spirit of love. "Life," said the sculptor, "is only a moment, but love is eternal," a poetic expression of the eternity of a principle, the principle that evokes life.

Symbolism indeed is almost the keynote of Albin Polasek's art, a grand and lofty symbolism, sometimes much maligned and misunderstood, as in the instance of "The Sower." Even a very great critic passed judgment against this figure for its nudity, holding that it typified agriculture and that nudity was not essential to the pursuit or the regulated activity of the agricultural act of sowing. How strange that even a critic could be so superficial! Who, that possessed one scintilla of insight or one pulsation of temperament, could fail to feel the generic significance of the figure and the title. It is "The Sower," man from Adam down, ap-

pointed to the task of replenishing the earth. The beautiful strong body typifies the sower of life and health and strength in the race, the hands, the sowing of the seed of agriculture and the useful arts, the thoughtful face and noble head (which our critic might easily have seen are not those of peasant or farmer) the sower of the seed of thought. The suggestion of activity in the figure even has been subdued to a dignity worthy of the movement of thought, for man is, in thought, most powerful. What a beautiful and unabashed simplicity before the facts of life and face of God does this attitude of mind in the creator of this figure display and what a dreadful mental distortion is apparent in that portion of the public which cannot receive a great message with a pure heart. Certainly the sculptor has exhibited a reverence for physical perfection as the appropriate accompaniment of mental power, which we should all reverently receive.

Albin Polasek's is the artistic nature of the Slav—poetic, intense, sympathetic. His boyhood was spent in the Carpathian Mountains of Moravia and among his chief treasures are a set of little wooden figures of the types



FOUNTAIN "THE MUSICIAN OF THE SEA"
By Albin Polasek

of people in these mountains which he carved, when a boy of fourteen, to furnish forth the nativity crib at Christmas for his parish church. They occupied a case at this exhibition, and were of all his works most lovingly regarded by the artist. Taking them out of their hiding places when he had not looked at them for years previous he found them like old friends and marveled at their naive charm and nice composition.

Albin Polasek came to America from Vienna, where he had worked as a wood carver since his fourteenth year, in 1892, and went to LaCrosse, Wisconsin, to carve statues in wood and stone for Catholic churches.

It was then that he decided to go to the Pennsylvania Academy of the Fine Arts and enter as a student of sculpture. In 1905 he began his first modeling from life under Charles Grafly. His progress was rapid. He won the Stewardson prize in 1906, and each of the three years following, the Cresson

foreign traveling scholarship prize. He went abroad summers, visiting all important galleries and studying sculpture, returning in the fall to study. He won the prize of the American Academy in Rome in 1910. From 1910 to 1913 he studied at the American Academy in Rome. From 1914 to 1916 in New York City he worked in his own studio, and this fall—1916—was appointed head of the sculpture department of the Art Institute of Chicago.

In 1913 he received honorable mention at the Paris Salon; in 1914 the Widener gold medal at the annual exhibition in the Pennsylvania Academy of the Fine Arts; in 1915 the silver medal at the Panama Exposition, San Francisco; he is represented at the Metropolitan Museum of New York, in the Pennsylvania Academy of Fine Arts, and the Art Institute of Chicago; and is a member of the National Sculpture Society and Architectural League of New York.



A VIEW OF THE POLASEK EXHIBITION